

HISTORY

Seyond Valentine's Day

Some couples unite for a lifetime. "Hesperus, the Evening Star, Sacred to Lovers," 1857, by Joseph Noel Paton.

Examples of love and devotion from history

JEFF MINICK

ho can explain it, who can tell you why? Fools can't explain it, wise men never try. Those lines from "Some Enchanted Evening," one of the numbers in Rodgers and Hammerstein's musical "South Pacific," are speaking of love, particularly love at first sight. But are they accurate? Can love not be explained?

Let's imagine that Sam has just returned

home from a get-together with friends. While at the party, he has become smitten with a stranger, Maggie. Restless, he paces his apartment, wondering whether Maggie would consider him strange if he called her in the morning (he asked for and received her phone number) and invited her to supper for Valentine's Day.

So, who can explain this attraction? Lots of experts might give it a shot. A professor of aesthetics might credit Maggie's high cheekbones, the light in her eyes, and the slight tremor in her voice. A psychologist could

point to commonalities, the fact that both Sam and Maggie lost their mothers at an early age and enjoy listening to Bach while reading. A scientist might speculate that pheromones were the cause of Sam's instant attraction.

The truth is, no one really knows. When all is said and done, all these explanations echo what Thomas Aquinas said of his theological works: "Everything that I have written seems like straw to me compared to those things that I have seen and have been revealed to me."

Continued on Page 4

More than a thousand of John and Abigail **Adams's letters** to each other remain extant.



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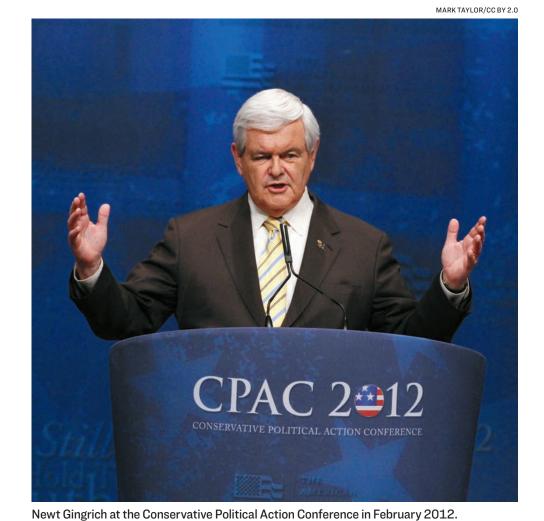
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THE EPOCH TIMES



BOOK REVIEW

The Dangers of Big Government and Socialism

ANITA L. SHERMAN

ome of my previous book reviews have included Peter Schweizer's "Red-Handed: How American Elites Get Rich Helping China Win," Alex Joske's "Spies and Lies: How China's Greatest Covert Operations Fooled the World," Peter Hegseth's "Battle for the American Mind: Uprooting a Century of Miseducation," and Dr. Ben Carson's "Created Equal: The Painful Past, Confusing Present, and Hopeful Future of Race in America."

I mention these authors and titles as a prelude to this review. While each of them has a specific focus, they all share in the belief that American exceptionalism is under attack; that foundational values, which many Americans honor and hold dear, are under siege; and that navigating the current pervasive and destructive narrative is challenging at best. They are all strong, conservative, and

caring voices. Another such voice is Newt Gingrich. A former speaker of the U.S. House of Representatives, 2012 presidential candidate, author of more than 40 books, chairman of Gingrich 360 (a multimedia production and consulting company), and, admittedly, cheerful patriot, Newt Gingrich puts it all together in "Defeating Big Government Socialism: Saving America's Future."

The Danger of Big Government

He does a stellar job of laying out the liberal landscape and where landmines are to be found in so many of our institutions from academia and churches to big business, the media, and public health. Then, he arms readers with strategies to resist these destructive influences.

Gingrich believes that the United States is in trouble, and that being complacent is not the answer for how to combat domestic and foreign threats.

With a doctorate in history, Gingrich is a devotee of the Founding Fathers and their role in creating a government with a system of checks and balances to prevent the rise of tyranny.

The Founding Fathers were merchants, farmers, lawyers, and themselves students of history. They were astute observers. They looked to England's Civil War in the mid-1600s, the rule of kings, the rise of parliament, the French Revolution, the republic of Rome, and the consequences of governments in chaos.

They understood that centralized power can lead to tyranny. Thus, the rule of law, faith, morality, strength, and honesty were all ingredients in crafting the Declaration of Independence.

Readers will appreciate Gingrich's concise targeting when he describes what's gone wrong. As he writes: "Wokeness, wokeism, or woke-think is the modern expression of the Marxist method of using language and propaganda to drown previous cultural notions of morality and replace them with the new, state-defined notions of morality."

In this case, the goal of American wokeness is in part to erase the American belief laid out in the Declaration of Independence: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."

Former Speaker of the House Gingrich explores the dangers of big government, particularly as it affects today's most vulnerable.

Gingrich goes on to assert that according to the woke doctrine, Americans can't be created equal because all nonwhite Americans have been born into a systemically racist system that prevents equality. Woke equity is government-imposed equal outcomes as the goal rather than an acknowledgement of God-given equality bestowed on all.

At the heart of woke culture is the elite's ability to redefine words, create new ones, and insist that everyone adopt the new lexicon.

Gingrich explores the dangers of big government particularly as it affects today's most vulnerable—our children—and what has happened in the educational system over the last decades: a move toward mediocrity and groupthink. Worse, policies in place promote discrimination in the schools rather than getting rid of it.

Big tech, big corporations, public health, the border, the current administration, education, churches—no arena is exempt from the threats to our nation's safety and future as a free country with the current forces at work.

Now Is the Time

The book was first published in July 2022, so its messaging hasn't reached a one-year



'DEFEATING BIG GOVERNMENT SOCIALISM: SAVING AMERICA'S FUTURE' By Newt Gingrich Center Street July 12, 2022 Hardcover 288 pages mark. In other words, the content is very fresh and relevant. There is data included from a number of polls suggesting that the majority of Americans—both parties—aren't happy with the size and cost of government these days, and they are certainly not fans of its current direction.

Our Founding Fathers understood that centralized power can lead to tyranny.

Serving as the 40th president of the United States from 1981 to 1989, Ronald Reagan is highly regarded as a voice for modern conservatism. He believed in teaching history and what's important to preserve freedom. It is fragile and needs protection. Gingrich quotes him several times throughout the book, not just for his insights but also for his staunch and unre-

lenting patriotism. For Gingrich, Reagan's words serve as a warning:

Freedom is never more than one generation away from extinction. We didn't pass it to our children in the bloodstream. It must be fought for, protected, and handed on for them to do the same, or one day we will spend our sunset years telling our children and our children's children, what it once was like in the United States when men were free.

Gingrich, a trusted and astute leader, man of faith, and passionate and persistent patriot, offers readers a well-researched and well-written narrative. It is not without hope. It's a persuasive course of action to secure a brighter and safer future. It's a must-read.

Anita L. Sherman is an award-winning journalist who has more than 20 years of experience as a writer and editor for local papers and regional publications in Virginia. She now works as a freelance writer and is working on her first novel. She is the mother of three grown children and grandmother to four, and she resides in Warrenton, Va. She can be reached at anitajustwrite@gmail.com

BOOK REVIEW

A Beautiful Memoir on the 'Golden Age' of Journalism

DUSTIN BASS

"The Noise of Typewriters" is part memoir of Lance Morrow, quasi-biography of Time magazine co-founder Henry Luce, and semi-eulogy for the journalism industry. It is inundated with nostalgia and emanates a sense of sorrow for what he calls the long past "Golden Age" of journalism.

Morrow is most known for his stellar work at Time as an essayist, and his time at the magazine is where he spends most of his recollections. The title "The Noise of Typewriters" and subtitle "Remembering Journalism" is indicative of the thematic elements of the book.

It is a discussion with the reader of how journalism was once the noble profession ("sacred work" in Morrow's words) championed by talented writers who sought to write the truth ("the sanctity of facts, justly interpreted") to a public that would take the time to read it.

Though the author keeps his toe dipped in the 20th century, he hints at the decay (if not demise) in this century of the industry, the writers, and the readers.

This hinting makes it seem as though the memoir is a tour of unfortunate sequences that have led to the current state of journalism, but in fact it is not. It is a lovely work, artful in its form, occasionally humorous, consistently intriguing, and honest in its assessment of past writers and editors, and himself.

It is a tour of important events covered by tireless writers who possessed great character, even if that character consumed excessive amounts of alcohol. Ernest Hemingway, who is mentioned often in the book, stated: "Write drunk. Edit sober." Interestingly, Luce had no problem with that order.

A Literary Approach to Journalism Morrow's memoir is an intellectual investigation into the meaning and purpose of journalism, as well as the reasons why writers choose journalism in spite of the poor pay and, at times, undermining editors.

"The Noise of Typewriters" is a constant contrast between the fiction of journalism found in movies ("It Happened One Night" and "Citizen Kane") and books ("A Farewell to Arms") and the reality of journalism. This doesn't mean the two—the fictional and nonfictional versions—don't intermingle.

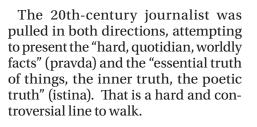
They do, as expressed by the author, sometimes in tragic form—tragic for writers, like the oft-mentioned Otto Friedrich who "descended from literature to sports journalism." I was reminded of a line from Hemingway's "For Whom the Bell Tolls," where he writes: "I am a journalist. But like all journalists I wish to write literature."

Morrow notes that "some journalism earned promotion to the status of literature and, as such, survived." It is, it seems, that aspiration or "promotion" which drives many of Morrow's colleagues to write feverishly, authentically, and beautifully. And it is the typewriter, or the comfort of its noise and rhythm, that keeps the golden boys and girls working.

Morrow's colleagues, as presented in the book, wished to present the truth about a subject. Norman Mailer, John Hersey, Walter Isaacson, Joan Didion, along with Morrow himself presented a version of truth that the book's author separates into two categories, or rather, two Russian definitions: "pravda" (man's truth) and "istina" (God's truth).

'THE NOISE OF

TYPEWRITERS: REMEMBERING JOURNALISM' By Lance Morrow Encounter Books Feb. 28, 2023 Hardcover 200 pages



Politically Balanced Journalism

"The Noise of Typewriters" is a clarion call to revert to a more honest, less sinister version of journalism, one where writers from across the political aisles work to bear the truth. There was a time when the newspaper room was more balanced ideologically, with liberal writers and conservative editors.

Time magazine under Luce was like that. The magazine founder, who is discussed as much (if not more than Morrow himself), was a Republican who, as the author states, "admired underlings who did not obey him."

The forbearance that Luce showed his employees most likely stemmed from the fact that he "was probably a better reporter than anyone who worked for him" and that "his greatness as a journalist had nothing to do with his politics or ideology."

Memoir as Metaphor

"The Noise of Typewriters" is also key to understanding journalism in the 20th century. It traverses intimately the best days of the industry and contrasts the decline of modern journalism with the decline of journalistic integrity at Time magazine. But Morrow references that, according to the ancient Greek historian and general Thucydides, "everything vanishes into the country of myth,"and how "Time magazine hastened the process."

The entire book is metaphorical in the sense that all things fade into the past, are forgotten, summoned back, and presented as a memorial of what they once were, perhaps even better than they once were. Old films, dead writers, antiquated technology, the "Golden Age" of journalism—all myths, yet worth remembering.

Dustin Bass is the host of EpochTV's "About the Book," a show about new books with the authors who wrote them. He is an author and co-host of The Sons of History podcast.

TRUTH and TRADITION



I believe that we need both the light of truth and the guidance of tradition now more than ever.

John Tang CEO A New Epoch

As a young doctoral candidate who had arrived from China in 1993 with little more than the clothes on my back, I was looking to make a life for myself in America.

The promise of life, liberty, and the pursuit of happiness was new and exciting to me, a far cry from the totalitarian regime I had been living under. Living in America is a life-changing experience. For the

first time, I could speak without fearing repercussions from the state. I could take every breath knowing that the next one was a protected, inalienable right.

But though I now lived in a free nation, I was keenly aware that the communist regime still ruled my home country with an iron fist. This was illustrated for me in striking detail when, in 1999, Chinese communist leader Jiang Zemin began a crackdown of the spiritual practice Falun Gong.

As a Falun Gong practitioner myself, my life had been enhanced by its principles of truthfulness, compassion, and tolerance.

And while I was free to practice my faith in America under the First Amendment, I watched as my friends and family in China lost their homes, their jobs, their freedom, and even their lives, simply for refusing to renounce their faith.

What's more, I watched as the media overseas began to parrot the Chinese Communist Party's disinformation about how we were dangerous, how we were insane, how we were a nuisance to society, and how we deserved to be eliminated.

I watched until I couldn't bear to just watch anymore. I knew that one of the main reasons this persecution was allowed to go on was because people didn't have access to the truth. Though I could try to convince people one by one, it would be much faster if I could reach the masses.

And with that, in 2000, The Epoch Times was born. From the start, our founding principles have been truth and tradition—truth, so that injustice around the world can be exposed, and tradition, so that we

can uphold the best of what makes us human. Two decades later, I believe that we need both the light of truth and the guidance of tradition now more than ever.

Around the world, disinformation has only become more prevalent, guided by powerful forces like legacy media, big tech, and various governments. And this disinformation directly impacts the livelihoods of many, while influencing the opinions of many more. But this time, I'm incredibly thankful that I can do more than just watch.

Today, we are a multinational media that spans 35 countries and 21 languages. We are prepared to debunk every lie with evidence and uncover those who pose a threat to the international community, wherever they may be. We strive to dig deep for the facts of the situation while leaving the opinions up to you.

We hope that our efforts can keep you and your loved ones safe in this crisis and beyond; we hope that you'll find our reporting honest, factual, and timely.

Because telling the truth was the entire reason we were founded, it's the one thing we will always dedicate ourselves to before anything else. Thank you for giving us a read-I hope your

experience with us, no matter how long or short, is a pleasant one.

In truth and tradition,

John Tang, The Epoch Times





HISTORY

Beyond Valentine's Day

Continued from Page 1

a conundrum—a missing piece, that "je ne sais quoi" that lies beyond the descriptive powers of language. Love is, as Winston Churchill once described Russia, "a riddle, wrapped in a mystery, inside an enigma."

Beyond Beguiled

Now, let's leave Sam to the pleasures and to "Some Enchanted Evening," which ends with this line: "Once you have found her, never let her go." So arise more questions: How is that possible to never let her, or him, go? After being shot through with Cupid's arrows, how do couples stay together year after year, through good times and bad?

Here, we are on firmer ground. We can approach our grandparents and inquire as to how they made their marriage work for 50 years. We can ask our close friend how she and her husband—they seem reasonably happy but don't always see eye to eye-keep their marriage alive. We can seek out counselors or read self-help books.

Or if we wish, and if we want to stick to real-life examples, we can hop into our time machines, otherwise known as books and histories, and study some examples from the past.

I've Got Your Back

In 1909, newly married Clementine and Winston Churchill arrived at a Bristol railway station for a meet-and-greet with local party members. Upset that Churchill had suddenly attacked him and violently shoved companions for 54 years. Smithsonian.

him toward the railroad track. Though Clementine favored the vote for women, she Always in the end, the lover runs up against rushed into this fracas and seized Winston by his coattails, preventing him from possible injury or death on the track.

In her article "How Winston Churchill's Wife Helped Him Become a Great Statesman," Erin Blakemore not only recounts that incident but also gives us other examples of Clementine's aid and devotion to her husband in his political battles. She remained torments of his interior debate and return staunchly in his camp during his wilderness period of the 1930s, when his power in Parliament was at ebb tide, always offering words of encouragement. The couple sometimes quarreled—Clementine once threw a plate of spinach at Winston in an argument

How do lovers

love without each other? We were always lovers.

Frances Chesterton, after her husband's death



opposed the vote for women, a suffragette Intellectual equals, guick to defend each other, Abigail and John Adams were

"A Lover's Token," 1830, by Charles Moreau.

about money—but more often they called each other by pet names and lived together compatibly. Churchill regarded her as the key to his success in public life.

Sacrifice

In May of 1884, Ulysses Grant, commander of the Northern armies during the Civil War, who was then elected president of the United States, found himself completely broke seven years after leaving the White House, the victim of a Ponzi scheme. Between him and his wife, Julia, they had only \$210 and were heavily in debt. A few months later, Grant was diagnosed with an incurable and fatal cancer of the throat.

Though Mark Twain, a friend, had urged Grant for years to write his memoirs, he had resisted, refusing to profit from his service to his country. Now, facing death and desperate to provide for Julia and his family, he set to work, writing up to 10,000 words a day with the same determination he had shown when fighting opponents on the battlefield. After months of enormous suffering (he eventually lost the ability to speak), he completed his 366,000-word manuscript just seven days before taking his last breath. Today, the "Personal Memoirs of Ulysses S. Grant" is regarded as one of the finest of American autobiographies. Yet it behooves us who are interested in examples of love and devotion to remember that this courageous man suffered through this agonizing ordeal not for personal glory, but to provide for his wife after his death.

We're a Team

Perhaps the best-known story about G.K. Chesterton rests on the telegram that the notoriously absent-minded writer and bonne, the first female professor to teach speaker sent to his wife, Frances: "Am at Market Harborough. Where ought I to be?" Chesterton was a romantic regarding life. On his way from the altar to his honeymoon, for instance, he stopped and bought a glass of milk and a pistol, purchasing the latter, he said, "with a general notion of protecting her from the pirates doubtless infesting the Norfolk Broads, to which we were bound." He was joking, of course, but for him, every day was an adventure, which often led to some confusion and mix-ups.

Fortunately, he married a level-headed woman. Frances Blogg was also a writer, but she was as well Chesterton's guide into Christianity and his "business manager, organizer, and reminder of deadlines." Like Clementine Churchill, Frances is credited by Chesterton's biographers as crucial to his career. In the article "The Woman Beside the Man, Frances Chesterton," Stephanie Mann writes that she "was her husband's companion and lover, muse and friend. She helped him achieve greatness." And as Frances herself wrote to a friend, Father John O'Connor, after Chesterton's death: "How do lovers love without each other? We were always lovers."

Mutual Interests

Sharing a passion can deepen this sense of being a team.

Perhaps the greatest example can be seen in Marie and Pierre Curie. A love of science bound them together, and their long hours of work in a laboratory not only produced monumental achievements in science but also deepened their love for each other. When in 1903 they won a Nobel Prize in physics for their work in radiation, Marie at first went unrecognized until Pierre insisted her name be added to that commendation. She then became the first woman to receive that award.

And three years later, after Pierre died as the result of an accident involving a horsedrawn carriage, the grieving Marie honored his memory by taking his place at the Sor-

there, and by creating a laboratory in his name. "Pierre had dedicated his life to his dream of science," Marie wrote. "He felt the need of a companion who could live his dream with him."

He found that companion in Marie. Whatever the activity—hiking, gardening, reading, starting up a business together-shared enterprises often make couples friends as well as partners.

Everlasting Friendship

In the marriage of John and Abigail Adams, we find all of the above qualities. While John was frequently absent from home attending various meetings or on missions abroad (both during and after the American Revolution), his stout-hearted wife, Abigail, operated their farm, saw to the education of their children, and wrote a flood of letters giving her slant on the politics of the moment.

More than a thousand of their letters to each other remain extant. Here, they frequently addressed each other as "Dearest friend." Intellectual equals, quick to defend each other, they were companions for 54 years. After Abigail's death from typhoid fever in 1818, Adams wrote, "I wish I could lay down beside her and die too."

Husband and wife, yes, but also two lifelong companions walking the path side by side. Like the others mentioned above, John and Abigail fell in love, and they stayed in love until the day they left this earth.

In a culture such as ours, with its emphasis on personal freedom and self-satisfaction, potential suitors like our fictional Sam, and the rest of us as well, might learn a thing or two about true love by acquainting ourselves with these stories of sacrifice, devotion, and intimacy from the past.

Jeff Minick lives and writes in Front Royal, Virginia. He is the author of two novels, "Amanda Bell" and "Dust on Their Wings," and two works of nonfiction, "Learning as I Go" and "Movies Make the Man.'



A love of science bound Pierre and Marie Curie together, shown here circa 1903.



Clementine Churchill in 1915. Once while traveling with a small party, her husband was insulted. She abruptly left the room, packed her bags, and sailed for home. U.S. Library of Congress's Prints and Photographs division.

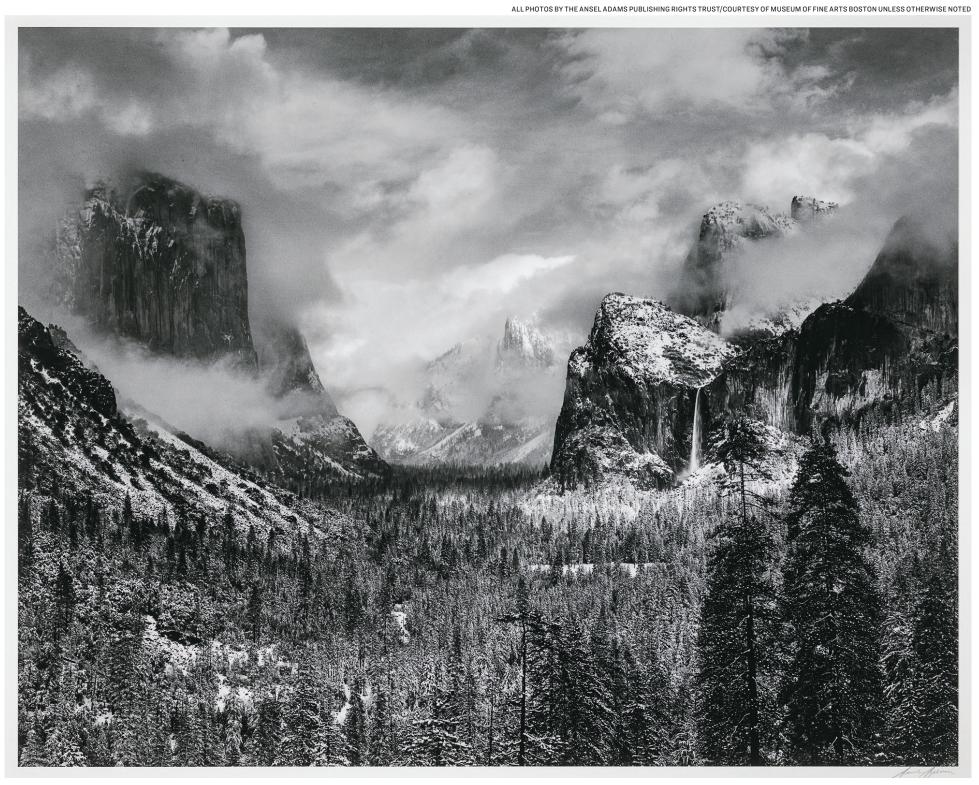
Winston Churchill circa 1900. He proposed Clementine on Aug. 11, 1908, in a small summer house known as the Temple of Diana on the estate of Blenheim Palace. They married on Sept. 12. Imperial War Museums



PUBLIC DOM



G.K. Chesterton and his beloved wife, Frances.



"Clearing Winter Storm, Yosemite National Park," circa 1937, by Ansel Adams. Photograph, gelatin silver print. The Lane Collection, Museum of Fine Arts Boston.

PHOTOGRAPHY

Love at First Shot: Photographer Ansel Adams and Yosemite

LORRAINE FERRIER

snapped photos with his first camera, honed his observational and photography skills, and whispering of the falling flowing waters," and where his family scattered his ashes.

At 14 years old, Adams (1902–1984) first traveled to Yosemite with his family for a trip that forever changed him. "The splendor of Yosemite burst upon us and it was glorious," he wrote of the trip. He saw light everywhere. "One wonder after another descended upon us." On that trip, his father gave him his first camera—an Eastman Kodak Brownie box camera—and through that lens, he framed and shot his first photographs of Yosemite.

Yosemite's splendor sparked Adams's love for photography. Many times he returned to the valley, developing his creative skills and observing the nuances of sunlight as it caressed the land.

American photographer and art critic John Szarkowski saw how Adams understood the transient quality of the landscape and the light that changes it. "Ansel Adams attuned himself more precisely than any photographer before him to a visual understanding of the specific quality of light that fell on a specific place at a specific moment," he wrote. photographs by softening a shot's focus, cre-

art. "Yosemite Valley, to me, is always a sun- rather than in black and white. nsel Adams captured the American rise, a glitter of green and golden wonder in a Early in his career, Adams experimented in pher before him. He owed much sculpture, painting, or music that exceeds the himself to pure photography. of his success to his beloved Yo- compelling spiritual command of the soaring In 1932, he set up Group f/64 with felsemite National Park—where he shape of granite cliff and dome, of patina of light on rock and forest, and of the thunder he wrote in "The Portfolio of Ansel Adams."

Choosing Pure Photography

Adams worked in the early 20th century, at a time when modern photography was a fairly new discipline. The dawn of modern photography, around 1825, had disrupted traditional art. Some painters felt that they couldn't compete with this new art discipline that could record images quickly and accurately, yet with no nuances of light. Some believed that they had to change **Transcending Nature** their painting style, so modern art movements emerged, such as impressionism, that championed impressions of light over the traditional art of realism.

Photography enthusiasts explored whether this new way of capturing images was to simply record or manipulate scenes in order to create new artworks. (Those who agreed with the latter created the pictorialism movement, which peaked from around 1885 to 1915). For instance, pictorialists might manipulate their Adams saw Yosemite in a spiritual light ating surface textures such as brushstrokes,

landscape like no other photogra-vast edifice of stone and space. I know of no pictorialism, but from 1925 on, he dedicated

low pure photographers who aspired to "define photography as an art form by a simple and direct presentation through purely photographic methods." Adams defined pure photography in the group's manifesto "as possessing no qualities of [technique] composition, or ideas derivative of any other art form."

Adams shot in natural light, using small apertures and long exposures that, once developed in his darkroom, created his signature style: sharp, high-contrast, large-format landscape images.

Adams knew the power of his photographs. Early in his career, the U.S. Department of the Interior commissioned him to shoot photographs of national parks. The marketing department gave him valuable guidance on composing publicity shots, knowledge that he used throughout his images of American landscapes. He made images for the environmental nonprofit Sierra Club, a cause he advocated throughout his life.

In 1975, Adams gave one of his images, "Clearing Winter Storm," showing all of Yosemite Valley covered with fresh snow, to a

that impacted him more than man-made or printing images in one or more colors former seasonal park ranger of Yellowstone National Park—President Gerald R. Ford. As he passed the image to him, Adams said: "Now, Mr. President, every time you look at this picture, I want you to remember your obligation to the national parks."

In Yosemite, time and time again, Adams found a certain solace and spiritual transcendence. After a bout of Spanish flu in 1918 (one of the world's deadliest pandemics), for instance, he urged his parents, against medical advice, to let him visit Yosemite. After the trip, he felt rejuvenated, and being out in the wilderness even cured him of his compulsive cleanliness, a habit he'd developed after his sickness.

After experiencing the power of nature and solitude, Adams advocated those too. He wrote in his autobiography: "We all know the tragedy of the dust bowls, the cruel unforgivable erosions of the soil, the depletion of fish or game, and the shrinking of the noble forests. And we know that such catastrophes shrivel the spirit of the people."

More than 100 of Ansel Adams photographs, including those of Yosemite, will be on display in the "Ansel Adams in Our Time" exhibition at the de Young Museum in Golden Gate Park, San Francisco, from April 8 through July 23. Adams's work will be shown alongside the works of 23 photographers, including his peers. To find out more, visit FAMSF.org

PUBLIC DOMAIN



"Moon and Half Dome, Yosemite National Park," 1960, by Ansel Adams. Photography, gelatin silver print. The Lane Collection, Museum of Fine Arts Boston.



"Rain, Yosemite Valley, California," circa 1940, by Ansel Adams. Photograph, gelatin silver print. The Lane Collection, Museum of Fine Arts Boston.



On Jan. 27, 1975, photographer Ansel Adams (2nd R) along with his business manager, conservationist William Turnage, visited President Gerald R. Ford and first lady Betty Ford in the Oval Office of the White House with some of Adams's photographs. The Gerald R. Ford Presidential Library and Museum.

FILM REVIEW

Saving Lives One Bird at a Time

MICHAEL CLARK

The only documentary ever to win at both the Cannes and Sundance film festivals, the Indian-produced "All That Breathes" ("ATB") did the same thing at nine other gatherings and has been nominated for a half-dozen more industry awards, including an Oscar.

Opening with a barely audible groundlevel tracking shot moving at a crawl across a moonlit patch of a Delhi slum, it becomes immediately clear that "ATB" is going to be something different. This nearly three-minute scene strewn with rats, cats, dogs, pigs, frogs, various insects foraging for scraps, and the occasional fallen bird is indicative of life in 21stcentury urban India. Pollution, poverty, starvation, and squalor reign supreme.

The three principals in director Shaunak Sen's extended tone poem are half-brothers Salik Rehman and Mohammad Saud and their friend Nadeem Shehzad who are supremely dedicated to improving their world. Barely getting by on the donations of friends, strangers, and profits from their soap dispenser business, the men are hoping that someone or something with a wide-reaching voice will alert the world of their noble endeavor, but they're not holding their collective breath.

Every day, Salik walks the streets of Delhi collecting grounded black kites, birds of prey resembling small hawks or bald eagles. His job is easy, as the factories that belch soot and smoke into the air make it nearly impossible for the kites to sustain flight.

The Mender

Salik delivers the birds to Mohammad, sometimes two dozen per day, who tends to their wounds while mending and bandaging their broken appendages and keeping them comfortable until they heal. At one point, there are 172 birds in recovery, all of them needing daily protein—something in rare supply.

Nadeem handles the paperwork, works the phones, and visits the locals for funds or donations of services, such as repairing a chest freezer storing meat that is on the fritz. The men get no help from the local vets, who refuse to tend to "nonvegetarian" animals. Remember, this is India where consumption of beef is frowned upon.

Of particular interest is Mohammad's discovery of cigarette butts the kites salvage and place underneath their wings in an effort to repel parasites.

It's never made clear if any of the men have a particular religious affiliation, but all subscribe to the belief in the "sawab" or "savaab," a reward of virtue from God in the future state (afterlife) for performing meritorious acts while on earth.

Mother's Words

While visiting their mother's grave, Salik and Mohammad expand on this philosophy, recalling her words that also allude to the movie's title. All things that breathe humans, animals, vegetation, and the land—are all under God's dominion. It's all quite stirring and inspiring without being heavy-handed or sanctimonious.

Sen's deliberate and measured pacing is perfectly accompanied by the ethereal and atmospheric score by Roger Goula, which frequently recalls the work of composer Vangelis in "Blade Runner," "Chariots of Fire," and "Missing." It is spare, fittingly ambient, and makes great use of strings, synthesizers, and percussion.

"ATB" isn't without a few narrative hic-

While walking along the bank of a river, the brothers notice a distressed kite on the other side and decide to swim across to rescue it, despite Nadeem's objections. This passage eats away 10 minutes of valuable running time and could have had a greater impact had it been trimmed down to 90 or so seconds.

Sen also includes a handful of off-screen, out-of-focus sequences where the audio of distant and dissonant political protests is heard in the background. Some of this involves voiced opposition to the country's refusal to allow Islamic immigrants



All things that breathehumans, animals, vegetation, and the land-are all under God's dominion.

'All That Breathes'

Documentary Director: Shaunak Sen Running Time: 1 hour, 32 minutes MPAA Rating: Not Rated **Release Date:** Feb. 7, 2023

 $\star \star \star \star$

into the country, which, while certainly thought-provoking and timely, doesn't exactly fit in with the already established nature-nurture, spiritual narrative theme.

Future Promise

Luckily, the film reaches its finish on a distinctive up note, when several positive but unlikely what-if situations actually come to fruition. The brothers get a break they hadn't counted on, and Nadeem embarks on a journey that will ultimately offer future promise to the trio's selfless mission.

"ATB" succeeds admirably by utilizing a mostly "soft-shoe" approach while addressing a concern that will appeal to many in

the beyond-the-fringe conservation crowd. What these three men attempt to achieve is undeniably noble and inspirational. They wish to improve their tiny patch of the globe and go about it with selfless and unbridled dedication. This portion of the film alone is worth any price of admission. Presented in subtitled Hindi and Urdu. Available on HBO Max Feb. 7.

Originally from Washington, D.C., Michael Clark has provided film content to over 30 print and online media outlets. He cofounded the Atlanta Film Critics Circle in 2017 and is a weekly contributor to the Shannon Burke Show on Florida ManRadio. com. Since 1995, Mr. Clark has written over 4,000 movie reviews and film-related articles. He favors dark comedy, thrillers, and documentaries.

brothers cares for a grounded kite, a bird of prey resembling a small hawk or bald eagle.

One of the

Director O'Connor's Mesmerizing Brontë Biopic

MICHAEL CLARK

FILM REVIEW

Like far too many creative souls who came before and after her, British writer Emily Brontë was taken from us far too soon. Dying on Dec. 19, 1848, of tuberculosis at the age of 30, she passed away without having any idea of the monumental impact that her only finished novel, "Wuthering Heights" ("WH"), would have on society and not only English but also world literature.

Previously adapted nearly 50 times for film, TV, radio, and stage productions, plus a 1978 No. 1 (UK) single by Kate Bush, "WH" is a timeless story of often-unrequited lifelong passion and emotional blackmail. It makes the best case, perhaps ever, of how obsession can eat away at two souls and take down everyone around them in the process.

O'Connor Astounds

Serving as a prequel and stand-alone bookend to the novel and all of its incarnations, "Emily" is the first feature film from Frances O'Connor, a British-born Australian actress best known for her appearances in "Gosford Park," "Madame Bovary," and "The Importance of Being Earnest."

Recalling the visual style and spare storytelling acumen of Stanley Kubrick and Terrence Malick, O'Connor's film is among the most assured and daring debuts ever executed. Her level of confidence exhibited here is otherworldly.

The movie opens with Emily (Emma Mackey: think a brunette Margot Robbie with brown eyes) on her deathbed, being alternately comforted and grilled by her older sister Charlotte (Alexandra Dowling). The elder asks the younger how she was able to conjure "WH," which she describes as "an ugly story with selfish people." Without missing a beat, Emily replies "I put pen to paper."

As any writer worth their weight in salt already knows, putting pen to paper isn't a simple mechanical exercise. And for the next 100 or so minutes, O'Connor (also the screenwriter) masterfully depicts events in Emily's short life that led to the creation of "WH."



Emily Brontë (Emma Mackey) writes her novel, "Wuthering Heights," in "Emily."

Wiggle Room

From a creative perspective, O'Connor has a leg up and a broad canvas on which to work, as many of the events in Emily's life are sketchy and not fully chronicled or confirmed. There's a lot of gray area and not enough solid, confirmable facts and details. There is really no definitive version of Emily's life story.

Likely knowing this going in, O'Connor wisely chose to make the movie as a conjectured work of historical fiction. Emily becomes the basis for the Cathy character in "WH," while her brother Branwell (Fionn Whitehead) and curate William Weightman (Oliver Jackson-Cohen) are a composite of what would become Heathcliff.

In what is the closest thing to a reenactment of a passage from both the novel and most adaptations, Emily and Branwell are shown peering through the window of the neighboring Linton family. After being noticed, they flee and are chased by guard dogs.

The result differs slightly from the source material, but the intent is clear. O'Connor has essentially put herself into Emily's head and hypothesized (with stunning believability) how one of the greatest works ever written began its gestation.

Group Participation

The stellar contributions of editor Sam Sneade, cinematographer Nanu Segal,

Timeless art, for better or worse, is often an offshoot of the artist's own

experiences.

'Emily'

Director: Frances O'Connor Starring: Emma Mackey, Oliver Jackson-Cohen, Fionn Whitehead, Alexandra Dowling Running Time: 2 hours, 10 minutes MPAA rating:

Release Date: Feb. 17, 2023

* * * * *

and composer Abel Korzeniowski cannot be overstated here. This film is a true team effort, and it is to O'Connor's deep and considerable credit to surround herself with collaborators and a cast that brought her vision to realization; there is not a single wasted frame to be found. It is far too early to determine how "Emily" will ultimately sit with "WH" purists. For some, the novel is an entity unto itself with the life of Emily being a mere afterthought. For others, it will be well received and embraced as an absolute godsend, however hypothetical and far-fetched some might consider it to be.

One thing that any possible naysayers might consider: All of the characters depicted in this film are nonfictional, and all of them had some part in what went into Emily's novel, most importantly Emily herself.

In an era when it is becoming increasingly difficult to separate artists' work from their private lives, something like "Emily" comes along and suggests that timeless art, for better or worse, is often an offshoot of an artist's own experiences.

What If

Sometimes, but not always, an artist's work is an extension of his or her own life. "Emily" might not be thoroughly historically accurate, but it is completely believable in a "what if" context.

O'Connor's version of Emily's life is as equally engrossing, enthralling, and mesmerizing as anything found in "WH."

In the full-circle ending, with Charlotte ultimately putting "pen to paper" with the words of her own first novel, O'Connor ties up the production with a perfectly uplifting and inspirational coda.

Originally from Washington, D.C., *Michael Clark has provided film content* to over 30 print and online media outlets. He co-founded the Atlanta Film Critics Circle in 2017 and is a weekly contributor to the Shannon Burke Show on FloridaManRadio.com. Since 1995, Mr. Clark has written over 4,000 movie reviews and film-related articles. *He favors dark comedy, thrillers, and* documentaries.

ALL PHOTOS IN THE PUBLIC DOMAIN

ILLUSTRIOUS IDEAS AND ILLUSTRATIONS: THE IMAGERY OF GUSTAV DORÉ

Searching for Evil Within Ourselves God's angels look for Satan in the Garden of Eden

ERIC BESS

ometimes, we are bombarded with evil: Dark imagery, music, words, and so on, can find their way into our lives. The age-old adage "see no evil, hear no evil, speak no evil" does not carry the weight it once did, and we may even find ourselves enjoying the dark things as entertainment. But should we instead identify these things as evil and change our approach to them?

To consider this question, we continue to follow Milton's "Paradise Lost" and Gustav Doré's accompanying illustrations. In the previous installment in this series, Milton's Satan came upon God's creation: two human beings, Adam and Eve, enjoying the fruits of paradise. The archangel Uriel, who unwittingly pointed out Earth to a disguised Satan, hurries to the archangel Gabriel to warn him of the suspicious character searching for Earth.

Uriel Warns Gabriel

It is Gabriel's responsibility to make sure that nothing evil enters the Garden of Eden. Uriel approaches Gabriel and tells him that a spirit came and began to ask questions about God's new creation. Uriel showed this spirit where Earth was located, and the spirit immediately headed there. Unknown to this spirit, Uriel continued to watch, and Uriel noticed that the spirit's heavenly appearance changed when it arrived on Earth: It no longer looked as if it came from heaven. Uriel believes this spirit may possess foul passions and is one of the banished crewthat is, one of the rebel angels. Worried, he urges Gabriel to find this potentially unwelcome spirit. Gabriel acknowledges that no earthly creature would be able to enter or leave, but it's possible a spirit could have entered, since spirits operate according to different standards. Gabriel assures Uriel that he will search God's garden to make sure nothing has found its way in without permission.

... in at this gate none pass

The vigilance here placed, but such as come

Well known from Heav'n; and since meridian hour No creature thence: if Spirit of other sort, So minded, have o'erleaped these earthly

On purpose, hard thou know'st it to exclude

Spiritual substance with corporeal bar. But if within the circuit of these walks, In whatsoever shape he lurk, of whom Thou tell'st, by morrow dawning I shall

know. (Book IV, Lines 579–588)

The Search for Evil

Doré's illustration "So promised he; and Uriel to his charge/Returned" depicts the moment Uriel informs Gabriel of the suspicious spirit who asked about Earth. God has positioned Gabriel in an area of craggy rocks where heaven and earth meet, and it is here that Uriel finds him. Uriel and Gabriel are the two figures positioned toward the upper left of the composition. Uriel points out into of our souls: How might we confront the the distance and looks at Gabriel who leans on his sword.

Below Uriel and Gabriel, angels sit and face each other in comfortable positions. Though they possess weapons of war, these are not ready for use. In fact, one is even set aside at the moment, for the angels are still unaware of the news Uriel brings.

Meanwhile, in the Garden of Eden, Adam and Eve rest under a canopy of trees that was chosen for them by God. After speaking with Uriel, Gabriel instructs two angels to search the garden:

Ithuriel and Zephon, with winged speed Search through this garden, leave unsearched no nook,

But chiefly where those two fair creatures lodge. Now laid perhaps asleep secure of harm.

This ev'ning from the sun's decline arrived Who tells of some infernal Spirit seen Hitherward bent (who could have

thought?) escaped The bars of Hell, on errand bad no doubt: Such where ye find, seize fast, and hither bring. (Book IV, Lines 788–796)

In Doré's illustration "These to the bower direct/In search of whom they sought," the two angels, Ithuriel and Zephon, are shown Eric Bess is a practicing representational flying through the sky over the tall wall of *artist and a doctoral candidate at the Insti*greenery into the garden where Adam and tute for Doctoral Studies in the Visual Arts Eve rest. One of the angels carries a spear and *(IDSVA)*.



"So promised he; and Uriel to his charge/Returned" (IV. 589, 590), 1866, by Gustav Doré for John Milton's "Paradise Lost." Engraving.

the other carries a sword, which suggests that they are ready to defend themselves and destroy the spirit they're looking for, if need be. The two angels look at each other and point to where they think the evil spirit might be.

What We Can Learn

Let's use this part of Milton's story and Doré's illustration to examine the inner workings evil within ourselves? The garden of Eden is God's garden, and it was created to house God's creation, which includes both the divine image and spirit of human beings. God also placed angelic beings around the garden to protect it from evil.

When there's suspicion that something evil has found a way to where it does not belong, the guardian angels, who carry out God's intent, search for the evil to eradicate it. They don't run and hide from evil, and they don't ignore it. Instead, they turn toward it and investigate it and its whereabouts.

If our souls are fashioned after the divine, then shouldn't we too search out and rid ourselves of the evil within? When evil content finds its way into the garden of our souls, shall we—like the angels who serve God—willingly turn toward it, find it, and question it?

Gustav Doré was a prolific illustrator of the 19th century. He created images for some of the greatest classical literature of the Western world, including the Bible, "Paradise Lost," and "The Divine Comedy." In this series, we will take a deep dive into the thoughts that inspired Doré and the imagery those thoughts provoked.



"These to the bower direct/In search of whom they sought" (IV. 798, 799),1866, by Gustav Doré for John Milton's "Paradise Lost." Engraving.

BOOK REVIEW

New York

ment Commissioner

Ray Kelly (R)

speaks at a press conference with

New York

Michael

City Mayor

Bloomberg

in New York

City on Aug.

12, 2013.

Police Depart-

ANDREW BURTON/GETTY IMAGE

Exposing the Myths About Crime and Law Enforcement

LINDA WIEGENFELD

"The center pole of the American way of life is freedom, but liberty must be paired with respect for the rule of law or else we will descend into chaos."—Greg Kelly

It can be quite overwhelming trying to understand all the problems that are currently besetting the United States. In Greg Kelly's debut book, "Justice for All: How the Left Is Wrong About Law Enforcement," he helps the reader to understand fully one issue: the cultural and racial issues that have plagued law enforcement in America.

Kelly has the experience to take a firsthand look at law enforcement. His current work is as a Newsmax TV anchor and WABC radio host. He was a Marine pilot, a news reporter, an embedded war correspondent, and a morning talk show host.

Perhaps most interestingly, he's the son of former New York City Police Commissioner Raymond Kelly, the longest-serving commissioner in NYPD history.

He writes in a fascinating way about three mayors of New York: David Dinkins, Rudolph Giuliani, and Michael Bloomberg.

He also covers many other topics. Among these are the Black Lives Matter movement, the difference between equality and equity, progressives not holding criminals accountable for their actions, and the politicization of the police.

Much of Kelly's book focuses on what happened after the George Floyd riots at the end of May 2020. Kelly calls the occurrences "a kind of mass hysteria across America."

While the country remained locked down because of the CCP (Chinese Communist Party) virus, massive protests were exempted from the general prohibition on the grounds that "the public health risks of not protesting to demand an end to systemic racism greatly exceed the harms of the virus."

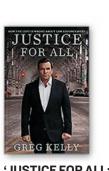
Exposing Myths

Kelly's book explores the key myths surrounding law enforcement in the United States:

MYTH: The United States "overincarcerates" its population.

KELLY: The United States puts a lot of people in prison, but also has a high crime rate compared to other advanced nations.

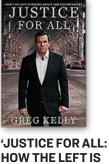
The author is the son of former New York **City Police** Raymond Kelly, the longestserving commissioner in NYPD



'JUSTICE FOR ALL: HOW THE LEFT IS WRONG ABOUT LAW **ENFORCEMENT' By Greg Kelly Threshold Editions** Jan. 10, 2023 Hardcover

224 pages

history.



The fact is that black criminals are responsible for a much bigger share of crime than you would assume, given the relatively small size of the black population in the United States. There's no category of crime where blacks are underrepresented, though they are about at par when it comes to pornography offenses.

MYTH: Property crimes don't matter. That isn't violence.

KELLY: There's no connection between saving lives, black or white, and destroying property or stealing. It's not either/or. Yes, life is more valuable than property, but property sustains life. Kelly says "there's a reason why we call someone's business or profession their livelihood."

Kelly quotes Nikole Hannah-Jones, the brains behind what he calls "The New York Times hallucinatory 1619 Project." When asked to offer her opinion on the ongoing riots, she said, "Violence is when an agent of the state kneels on a man's neck until all of the life is leached out of his body."

Kelly observes that radicals such as Hannah-Jones think violence is only the killing by police. Not only do leftist radicals not care about property, but they don't necessarily think it's bad when people hurt or kill other people—as long as it's done by the right people.

MYTH: Black crime is so high because of

KELLY: Kelly believes crime has a lot to do with the epidemic of fatherlessness among Black families. The United States leads the world in single-parent households, with the highest rate being among blacks, but the rate is rising among whites, too.

MYTH: Antifa is a myth or fantasy cooked up by hardline conservatives overdosing on cable news coverage.

KELLY: America used to have a lot of anarchists roaming around throwing bombs and killing people. In 1901, a crazed anarchist even killed President William McKinley. The difference between the anarchist mayhem of the past and what we see today is that past political officials and members of the press didn't deny the terror seen.

MYTH: Black people are routinely murdered by the police. The police are corrupt and immoral and need to be defunded.

KELLY: This statistic is not true. The main purpose of the "defund the police" movement is not really to eliminate police; it's just to change who the police are and whom they answer to. Progressives don't like the idea that police aren't under their control.

At the end of his book, Kelly has a picture of a tourist snapping a photo of an NYPD officer gifting a homeless man a pair of boots on a cold day. Kelly says that "this image exemplifies the spirit of service that animates police work."

Kelly has it so right. The problems that he mentions in the book are not easily solved, but the reader never gets the feeling that Kelly believes that they can't be. He tells the truth but never abandons hope. A great read.

(Note: Greg Kelly works for Newsmax, which AT&T DirecTV has "deplatformed," that is, taken offits lineup. This is the second conservative news channel dropped. One America News Network was dropped in 2022.)

Linda Wiegenfeld is a retired teacher. She can be reached for comments or suggestions at lwiegenfeld@aol.com

BOOK REVIEW Detailing the Dark Age's Armies and Weaponry

A short, yet thorough study of post-Western Roman Empire armies

DUSTIN BASS

When the Goths sacked Rome in A.D. 410, it marked the end of the Western Roman Empire and the beginning of what became known as the Dark Ages. There are countless books on the subject, or rather, subjects, but Raffaele D'Amato and Andrea Salimbeti have taken a different and more specific route on the subjects.

The new work "Post-Roman Kingdoms: 'Dark Ages' Gaul & Britain, AD 450-800" is less about the kingdoms and leaders that arose throughout the Late Roman world and more about the armies that fought for those kingdoms and what they fought with, such as wardrobe and weaponry.

Breaking Down Events and Armies

The new book, published by Osprey Publishing, is an intricately detailed work. The authors pull from numerous sources from the oral traditions of the Celtic and Germanic kingdoms that were eventually transcribed starting in the ninth century. Early in the book, there's a chronology of events starting with the year of the sack of Rome to the end of the eighth century. The events in the short chronology typically center around military conflicts and their outcomes.

Along with the chronological information, the book is full of images from archaeological digs that showcase the soldiers' helmets, spears, swords, belts, and protective gear. Along with presenting the types of weaponry, the authors also discuss the types of weapons certain armies used and how they used them. The authors also go into detail about standards, which helped identify armies and/ or kingdoms, such as the "rufus draco" (Red Dragon) of Britannia.

Illustrator Andrei Negin presents the sol-



Soldiers of Gaul, as imagined by a late-19thcentury illustrator for the Larousse dictionary,

Readers will discover how and why some kingdoms survived and some did not.

1898.

diers in their various military outfits, which showcases what they would have looked like approximately 1,500 years ago. The authors also discuss which armies specialized in cavalry troops and/or infantry.

The book goes into detail, though it's by no means exhaustive, about warlords, generals, and kings, including the mythical Arthur, and how or why there was either conflict or alliances among them. Readers will discover how and why some kingdoms survived and some did not, the origins of many peoples, such as the Scots and the Irish, as well as how the church played a role in various kingdoms.

Despite these kingdoms arising after the fall of Rome and how they would have been considered "barbarians" by the Romans, the Roman world still played a significant role in their existence, such as in their language, military tactics, artillery, and uniforms.

Hyper-Specific Source Material "Post-Roman Kingdoms" is a great pri-

mary source for understanding what armies looked like during these centuries and where they were located in what is now known as the United Kingdom and much of Western Europe. It's also a good secondary source that will help readers identify primary sources for further research. For such a short work, it isn't short on sources from the ancient to the modern world.

For readers interested in the age of the post-Western Roman Empire, especialy concerning military activity, this is a great find.

D'Amato, who has written several works on the Osprey Roman series, and Salimbeti, who has written for Osprey on subjects ranging from the ancient Greeks to the Normans of Italy, have presented a wealth of information in an easily digestible format (as is typically the case with an Osprey work).

Dustin Bass is the host of EpochTV's "About the Book," a show about new books with the authors who wrote them. *He is an author and co-host of The Sons* of History podcast.



'POST-ROMAN KINGDOMS: 'DARK AGES' GAUL & BRITAIN, AD 450-800' By Raffaele D'Amato and Andrea Salimbeti Osprey Publishing Jan. 17, 2023 Paperback 64 pages



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Commissioner

REWIND, REVIEW, AND RE-RATE

Jon Voight's Searing Portrait of a Doting Dad

RUDOLPH LAMBERT FERNANDEZ

An over-the-hill boxer, Billy "The Champ" Flynn (Jon Voight) treasures his 8-year-old son, Timothy Joseph or T.J. (Ricky Schroder), while battling his vices of gambling and drinking.

Estranged for seven years on account of her careerism and now remarried, the boy's mother, Annie (Faye Dunaway), suddenly tries to get T.J. back into her life, propped up by opulence that Billy can only dream of providing their boy.

In turn, T.J. worships Billy and idolizes his boxing exploits years after they've faded. Reassuringly for Billy, T.J. is also unmoved by the allure of Annie's affluence. Still, desperate to hold on to his boy, Billy gives up gambling and drinking. He hopes that his comeback boxing match will rake in big money and secure the boy's future with him, rather than with his, until now uncaring, mother.

His child's utter surrender to his care, soothes and scares Billy at the same time. But it also fills him with a fiery sense of duty, not just to do things right but to do the right thing, especially when T.J. is so irrevocably dependent on him.

Director Franco Zeffirelli's film is a remake of the 1931 film. Unfairly, many ridicule Zeffirelli's movie for its unabashed display of emotion, but his melodrama here is far from misplaced. Have they seen an 8-year-old, incurably attached to a beloved parent, being torn from him or her? What would they expect? Monastic restraint?! In his debut film, Schroder (himself about T.J.'s age at the time) doesn't hold back any shade of feeling, whether it's confusion, loss, pain, guilt, regret, fear, joy, expectation, or triumph.

Dunaway is the perfect foil, less given to open (or easy) displays of emotion. She rarely laughs or cries, moves slowly or stays perfectly still. In a scene where she herself is overcome with emotion and kneels to welcome T.J., she waits for him to fall into her arms, fighting every impulse to embrace him first.

It's the picture of a woman who prefers to love and be loved on her terms only. She badly wants to comfort him but waits to see if he wants as badly to be comforted by her. T.J. worships Billy and idolizes his boxing exploits years after they've faded.

'The Champ'

Franco Zeffirelli

Jon Voight, Ricky

MPAA Rating:

Running Time:

Release Date:

April 4, 1979

2 hours, 2 minutes

Schroder, Faye Dunaway

Director:

Starring:

PG



Voight Valiant but Vulnerable

Voight stays in character, striding across the screen like a colossus, helped by Zeffirelli's shots from below that render The Champ louder and larger than he is.

Screenwriters Frances Marion and Walter Newman envisioned The Champ as a mercurial character, whether gambling, drinking, or squabbling. So, of course, Billy is larger-than-life, literally flinging himself in every direction. It's because he's so temperamental, so "over the top," that uber-cultured Annie struggled to stay with him in the first place.

With no resources to speak of, he squanders money on a horse, merely to please T.J. Is he not thinking things through? He's throwing down the dice in life, just as he does in a gambling gig. He runs more than he walks. He shouts more than he talks. It's why he rushes into a big-time match even years after being out of action, merely on a whim that he'll hit the jackpot and be able to afford T.J. the comfort and schooling he's being denied.

In the very first scene, an old-timer recalls how he'd won in the past by betting big on Billy, but warns the ex-boxer against talk of a comeback: You've been away too long to expect the magic to simply return.

While listening, Billy spots a fly or bug on his left forearm, snatches it with his right hand, solemnly bunches it in his fist for a second, then opens his palm to watch it fly up and away. Through that blink-andyou-miss-it snippet, Voight marvelously captures the essence of The Champ: saint and sinner rolled into one. You may not realize it, but from that moment on, you'll find it easier to love the saint, harder to hate the sinner.

Rudolph Lambert Fernandez is an independent writer who writes on pop culture. Billy Flynn (Jon Voight) has big hopes for a comeback, in "The Champ."

In Our Own Words

TRUTH and **TRADITION**

Uplifting, Inspiring, and Useful



Family life has a tremendous impact on individuals and society as a whole.

Barbara Danza Contributing Editor Dear Epoch VIP,

I'm so happy you're receiving The Epoch Times in your home. I'm Barbara Danza, a contributing editor. You may have seen my articles in the Life & Tradition section or perhaps your children have discovered the page I edit: For Kids Only.

This is pretty much a dream job for me. Between interviewing knowledgeable and inspiring experts and influencers, diving into research about subjects I'm passionate about, or joyfully putting together a special page for our younger readers to enjoy, I feel so fortunate to play a small part in what The Epoch Times is bringing to the world. That I get to do this while taking care of my own family at home and homeschooling my children is truly a blessing.

Most of my work focuses on family life. Though it seems traditional family values have been under attack for some time in our culture, I see more families searching for ways to simplify their lives, preserve the magic of childhood, pass on family traditions, provide their children a solid education and ground their family life in the values they hold most dear.

Families face many issues today—from inadequacies in our educational systems to an increasing array of alternatives, from the frantic overscheduling of our lives to a trend toward simplicity, from the onslaught of disturbing media messages to more focus on what's good and true. Family life has a tremendous impact on individuals and society as a whole. There are endless topics to explore. Should you have one you'd like me to cover, or if you have feedback you'd like to offer about my work, please send it on. I'd love to hear from you.

My first article in The Epoch Times was published back in its early days in 2005. It has been astonishing to watch our media company grow and see what a deep need it fulfills for our ever expanding audience. I feel lucky to be part of an enterprise that is giving so many people, as they often put it, what they've been searching for.

I hope you enjoy this week's edition of the paper, and that in addition to being well-informed about current events, you find ideas that are uplifting, inspiring, and useful in your own life.

We have only just begun. **Please help us continue to expand our reach by sharing The Epoch Times with your family and friends.**

Thank you for reading, for coming onboard as a subscriber and for supporting the work we do. Knowing that there are people like you who value high standards of

journalism and traditional American values inspires us all to keep going.

In Truth and Tradition,

Barbara Danza The Epoch Times

